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it must be remembered that the "édition de grande luxe" is really only the "ordinary" edition plus these drawings, and with finer paper to show off the illustrations. It is, so to speak, a beautiful design woven in gold thread, instead of in plain silk. All that the real lover of art cares for is here in the full-page drawings, and in this profusion of head-pieces, tail-pieces, initial letters and vignettes, all either directly or indirectly illustrating the text or suggested by it, and all alike full of the spirit both of the book itself, and of the time when it was written.

We doubt if any artist but a Frenchman would have been able to enter so fully and so intimately into the spirit of Sterne's book, as has been done in this instance. But, the "Sentimental Journey" has always had many admirers in France; with "Clarissa Harlowe" and "The Vicar of Wakefield," it shares the distinction of being one of the few English books with which a cultivated man in France must be acquainted. And a further advantage in the case of M. Leloir is found in his extraordinary familiarity with the outside world of the eighteenth century in France. From the architecture of a palace down to the build of a portmanteau he would seem to have studied, to have analyzed, to have sympathized with everything. Nothing could be better than his treatment of the architecture of the time when his subject admits of its introduction; not a moulding, not a scroll, the corbel that supports a balcony, the iron work of grille or gateway, the roof piled up with dormer on dormer, and gables set to catch every wind that blows—nothing escapes his sympathetic and observant eye.

But his men and women are better than his houses, and Watteau himself would have been jealous, or what is better would have been pleased to meet so skilful a sportsman on his own preserves. Not that as a painter we intend to compare M. Leloir to Antoine Watteau. M. Leloir would we are sure thank us little for so extravagant a compliment. But at least we may say that Watteau, were he to return to earth awhile would wonder and applaud to find an artist born a hundred years after his death moving so easily, and as to the manner born in the vanished world that lives forever in his pictures. Here are our fathers in their habits as they lived, and our mothers too in petticoat and hood, mantillas, fichus, high-heeled shoes, and all the fascinating paraphernalia that gave grace and beauty in the time of Maintenon, and Pompadour, and Du Barry, a charm of its own, nor is it surprising to be told that the Rococo, the style of Louis XV., is again in the ascendant, and that the succession to the throne is already assured by Fashion. When the time is fully ripe for this a fitter high-priest to paint the portrait of the new time cannot be found than M. Maurice Leloir.

LITERARY NOTES.

We have before us two valuable hand-books—"Suggestions to China Painters," by M. Louise McLaughlin, republished by Robert Clarke & Co., from THE ART AMATEUR, where the articles and most of the illustrations first appeared, and "China Painting," by Florence Lewis, published by Cassell & Co. The contents of the first-named manual have been so recently before our readers that it is not necessary to speak further of them. Of Florence Lewis's book we can hardly speak too highly. It is more particularly valuable to amateurs than any treatise on china painting that has hitherto been published. This is largely due to the pains taken in the preparation of the colored plates, which show with much distinctness the progress of the work under the hands of the student. One plate given in two parts lucidly shows the manner of laying in a background, and three successive plates are devoted to a study of apple blossoms: the first washes of color and the appearance before and after the firing. A pretty tile design of a kingfisher pursuing an insect, another of pan-

sies, and a third of a bird and autumn leaves are each shown in two stages. These are all full size, and easily within the powers of the amateur. A colored decorative design of a head is very attractive, but is on too reduced a scale to be of much use to the student. A full-length figure of a youth is more serviceable. The author recommends the use of the new moist water-colors of Hancock & Son (sold in pans, half pans, and tubes), which, in the matter of preparation, are identical with their well-known dry colors.

THE United States Art Directory and Year Book for 1884 has been issued by Cassell & Co. The editor, Mr. S. R. Koehler, has done his work admirably, making a volume indispensable to all interested in the progress and present condition of art in this country. The volume is larger and nearer complete than hitherto, an additional attractive feature being numerous illustrations, chiefly full page, of American pictures of the past year.

BOOKS RECEIVED.

THE LOYAL RONINS. Translated from the Japanese by EDWARD GREY and SHUICHIRO SAITO. New York: G. P. Putnam's Sons.

BALZAC. By E. E. SALTUS. Boston: Houghton, Mifflin & Co.

ENGLISH POETESSES. By E. S. Robertson. New York: Cassell & Co.

BALLADES AND VERSES VAIN. By A. LANG. New York: Chas. Scribner's Sons.

A STUDY OF "THE PRINCESS." By S. E. DAWSON. Montreal: Dawson Bros.

DOCTOR JOHNS AND BOUND TOGETHER. By D. G. MITCHELL. New York: Chas. Scribner's Sons.

AMERICAN NOVEL SERIES: STRATFORD-BY-THE-SEA. New York: Henry Holt & Co.

HER WASHINGTON SEASON. By JEANIE GOULD LINCOLN. Jas. R. Osgood & Co.

STORIES BY AMERICAN AUTHORS. I, II. and III. New York: Chas. Scribner's Sons.

ENERGY IN NATURE. By WM. LANT CARPENTER. New York: Cassell & Co.

DRAINAGE AND SEWERAGE OF DWELLINGS. By WM. PAUL GERHARD. New York: Wm. T. Comstock.

TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE 353 is a decoration for a vase—"Sweetbrier." Draw in the design with India ink, using a fine-pointed brush. For the background mix equal parts of brown No. 3 and mixing yellow, with a dash of grass green and carnation here and there. Put on the color with a broad brush, blending the touches and giving a mottled effect to the background, which may be deepened toward the base of the vase by using a little brown No. 17 and vert noir, a very little of the latter color. For the petals of the sweetbrier use English rose, in powder, well mixed with turpentine and a drop or two of lavender oil. Shade with gray mixed from carmine and apple green. Make the stamens orange yellow shaded with sepia. The calyx should be pale green, and the bud- and flower-stems of reddish tone. Use

for them a little carnation with the grass green. The foliage is grass green shaded with brown green. Outline all the work with color made from three parts brown No. 17 and one part deep purple.

PLATE 354.—Monograms in "F." Twelfth page of the series.

PLATE 355.—Suggestions for art workers in metal.

PLATE 356.—Design for a brass plaque by Benn Pitman of the Cincinnati School of Design. (See "Etched and Hammered Ornamental Metal Work," page 23).

PLATE 357.—South Kensington embroidery design for a handkerchief sachet or work-bag—"Nemophila"—to be done in natural colors or gold on silk sheeting, satin or velvet.

PLATE 358.—South Kensington embroidery designs for small screen panels—"Jasmine" and "Rose"—to be done in natural colors in silks or crelons on silk sheeting or satin.

PLATE 359.—Frieze and border decorations.

PLATE 360 is a female head by M. Louise McLaughlin, treated decoratively for a plaque. This design is to be washed in lightly with flat tints, the outlines being drawn with a darker shade of the local color. The ground can be tinted with a gray made with black and deep blue green. The design of branches running over it can be scratched out when the background is dry. The branches can be colored with brown ro8 and black with a little blue green, the tint for the lighter parts being made rather gray, with more brown in the shaded parts. The face is painted with flesh red No. 1 and ivory yellow, shaded with brown green mixed with iron violet; cheeks and lips very lightly tinted with deep red brown; eyes, deep blue green and black; hair, brown ro8 and black. Cap, brown ro8 with a little yellow brown shaded with black. The fur cape can be shaded slightly with brown ro8 and black.

PLATE 361 is a decoration of "Horse Chestnut Leaves" to be painted in oil or water colors. These leaves are particularly well adapted for a screen, and could be added to, if a person has any skill in drawing, to make a very decorative panel. Make a warm light brown background, lighter at the top than at the bottom, with Vandyck brown, white, burnt sienna, and a little Prussian blue, with more Vandyck brown in the darkest parts. It would also bear a light gray background of yellow ochre, Prussian blue and white. For the large leaves use zinnobor green No. 2, Indian yellow, and bone brown; for the one thrown behind the stem use terre verte and a little yellow ochre. For the small leaves use zinnobor No. 1, shading with Prussian blue and Indian yellow. For the under part of the leaves turned over, use terre verte and white; for the outside use a warm deep green composed of Indian yellow and Prussian or Antwerp blue. Make the stem of white, yellow ochre, burnt sienna and bone brown. In using water colors, after sketching the outline of the design carefully, begin at the top with plenty of water in the brush and plenty of color to wash in the background, leaving the space of the design uncovered. Use yellow ochre and Prussian blue. If just the right proportion of each color is used, the result will be a warm gray. Experiment on another piece of paper until you reach a pleasing tone. Then before the background is dry begin with the upper leaves. Use Hooker's green No. 1, with a little Indian yellow; add a little cobalt or terre verte with the green on the leaves in the background. Use Vandyck brown and Indian yellow for the upper stems, adding Prussian blue to the lower ones. Wash in the large leaves with Indian yellow, Hooker's green No. 1, and Prussian blue; shade with Vandyck brown. These leaves are a bright warm green.

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